

The Cleveland Museum of Art

May

Members Magazine

Cover: The
"Jumble Moves"
ensemble from
the finale of last
year's Parade the
Circle

Current Exhibitions

DIEGO RIVERA: ART AND REVOLUTION

Gallery 101, through May 2

A major retrospective celebrates a great artistic and political revolutionary
Sponsored by AT&T, with additional support from the Raymond John Wean Foundation

MEXICAN PRINTS FROM THE COLLECTION OF REBA AND DAVE WILLIAMS

Galleries 109–110, through May 23

A potent synthesis of nationalist fervor and European modernism



*Graciela Iturbide's
1986 photograph
Cuatro pescaditos
(Four fish), Juchitán,
Oaxaca (courtesy
Throckmorton Fine
Art, New York)*

JEAN-BERNARD RESTOUT'S SLEEP—FIGURE STUDY AND THE FRENCH ROYAL ACADEMY

Gallery 112, through May 23

Premier examples of the hallowed academic tradition of rendering the human form

DRAWN TO THE BODY: THE HUMAN FIGURE AND THE GRAPHIC ARTS

Gallery 111, through May 23

Prints and drawings from the collection celebrate the human figure in Western art

GRACIELA ITURBIDE PHOTOGRAPHS: VISIONS OF MEXICO

Gallery 105, through June 2

A rich culture yields dramatic, authentic images

FACES AND FACADES: THE CLEVELAND MUSEUM OF ART 1916–1998

Lower Level/Education

A history in archival photographs
Patron Sponsors Mary and Leigh Carter

From the Director

Dear Members,

Diego Rivera: Art and Revolution closes on the second of the month, and if any of you have not yet seen the exhibition, I urge you to do so. The word we have most often heard in describing this show is “revelation.”

Our next major exhibition, opening July 18 after a minor renovation of the special exhibition gallery space, is sure to provide a revelatory experience as well. *Bugatti*—an ambitious endeavor that for more than 20 years developed in the mind of Henry Hawley, curator of Renaissance and later Western decorative arts and sculpture—will bring to Cleveland works by three generations of Italy’s illustrious Bugatti family. These will include six famous automobiles (you’ll even be able to look under the hood during selected hours every week), plus furniture, silver, sculpture, and decorative objects created by what must surely be one of recent history’s most talented families. Carlo Bugatti (1856–1940), chiefly a creator of furniture and silver, set the family tone with his elaborate, wildly imaginative designs and distinctive ovoid motifs. His son Rembrandt (1884–1916) was an inventive sculptor, principally of animals. Another of Carlo’s sons, Ettore (1881–1947), manufactured the famous automobiles, and Ettore’s son Jean (1909–1939) worked as a designer for the company in the 1930s. The unmistakable Bugatti flair marks all 70 works on view.

Henry Hawley is the senior member of our distinguished curatorial team, a man who, in nearly 40 years at this museum, has helped to raise substantially the scholarly and public appreciation for the decorative arts. The *Bugatti* show offers one perspective on his discerning curatorial eye; another can be found in the article

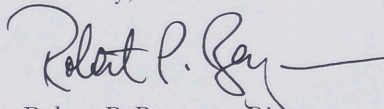
about Henry and his career on pages six and seven of this issue.

We’re preparing for quite a summer, even before *Bugatti* opens. *Modern Masterworks on Paper from the Israel Museum*, opening June 13, brings about 110 prints and drawings created by a virtual who’s who in 20th-century art. This is the first time the Israel Museum has lent these works for exhibition. The tenth annual Parade the Circle Celebration is that same weekend, Saturday, June 12. Read Robin VanLear’s article on page four for an account of how this event grew from the size of a family picnic to the grand community festival that it is today.

Summer Evenings will be back again, Wednesday and Friday nights from 5:00 to 9:00 during June, July, and August. Because some of last year’s events were so popular that we had to turn people—including some members—away from filled-to-capacity performance spaces, we’re employing a different strategy this year. We want you, as members, to get first dibs on all ticketed events, so you will find in this issue a special insert to give members the opportunity to get tickets to major events before they go on sale to the general public on May 24. Look it over and make your reservations. The museum staff and I look forward to seeing all of you here this summer—it’s going to be a memorable one.

Finally, I am delighted to welcome Charles P. Bolton as a member of the board of trustees.

Sincerely,



Robert P. Bergman, Director



Henry Hawley (subject of a profile on page 6) stands before Honoré de Balzac (by Auguste Rodin). In the gallery in the background can be seen the Bugatti table and tea set. Of the 85 or so sculptures, decorative arts objects, and pieces of furniture in these two rooms, Hawley was responsible for acquiring all but five.

Ten Times Around

Parade the Circle Celebration is copresented by the Cleveland Museum of Art and University Circle Incorporated. Metropolitan Bank and Trust, the George Gund Foundation, and the Ohio Arts Council provide sponsorship.

At noon on Saturday, June 12, 1,700 costumed marchers will dance off the museum's grounds and around Wade Oval in an energetic flow of color, motion, music, and magic. Now in its tenth year, Parade the Circle has grown from rather humble beginnings to become Cleveland's leading community arts event. The celebration brings together professional artists and various groups

in the community—schools, churches, neighborhood centers, and families—through costume and mask workshops that foster creativity and teach technical skills.

The first parade was small: 125 participants and a sprinkling of spectators. By the second year (1991, the museum's 75th anniversary), we had outgrown our indoor workshop space and added a tent in the parking lot. The number of pa-



A crowd favorite, this huge Alebrije puppet was designed and constructed by the Linares family, one of last year's international guest artists.

radars jumped to 600, and the crowd to 10,000. That same year introduced several groups who have become parade regulars, including the infectious rhythmic Trinidadian drummers of the Mellow Harps Steel Band. Participants in the Abington Arms Art Therapy Program have created some of the parade's most innovative ensemble costumes: a deck of playing cards, monuments from Lakeview Cemetery, Cleveland Orchestra instruments, a tossed Caesar salad.

Since then, more and more groups representing the rich diversity of the Cleveland community have joined the parade. Coventry Elementary School in Cleveland Heights, which began its participation with one class of 25 students, now involves 300 students and parents. For dedication and sheer joy, probably no group rivals the autistic and developmentally handicapped students from Cleveland's Mary McCleod Bethune Elementary. Families from the Cleveland Music School Settlement's Early Childhood Program, the Julia de Burgos Cultural Arts Center, and

papier-mâché, batik, stilt-dancing, and giant puppetry. The fusion of their artistry with that of area artists and residents creates unexpected, magical experiences for paraders and spectators alike.

Parade the Circle allows Clevelanders to experience some of what is best about their city. This year's theme of Ramé Rasa (a Balinese/Sanskrit phrase that loosely translates to "the



Dancers from the Hathaway-Brown Moving Company and the YARD (Cleveland School for the Arts) were joined by other student dancers in an exuberant parade ensemble.

One of last year's many activities was "Musical Discovery . . . It's Instrumental," a collaboration of the Cleveland Music School Settlement and the Cleveland Orchestra.



spirited energy of community art") epitomizes this major outreach initiative of the museum's Division of Education and Public Programs. Experience the spirit for yourself at our public workshops described elsewhere in this issue. And join us and 40,000 of your fellow citizens and neighbors on June 12 for a true community celebration.

■ Robin VanLear, Community Arts Coordinator

Trinity Cathedral are other regulars. University Circle Incorporated, the parade's copresenter, coordinates the free Wade Oval festivities, which include three performance stages and activities by 30 University Circle institutions.

This growth was made possible in large part by outside support. The George Gund Foundation enabled the museum to develop an outreach program in which artists and choreographers visit sites to help create parade ensembles. Sponsorship by Metropolitan Bank and Trust has allowed us to attract experienced artists for more concentrated residencies.

In 1995 with help from the Ohio Arts Council, the museum instituted an international artist exchange program whereby Cleveland parade artists benefit from the expertise of artists working in the "celebration arts" in countries where community festivals are a tradition. Artists from Canada, Trinidad, England, Mexico, and Puerto Rico have introduced us to new techniques in



SAFMOD (SubAtomic Modulation Overdose)—a multimedia performance ensemble that synthesizes visual art, movement, and music—performed both in the parade and afterward on the Oval.

A Discerning Eye

This is the second in an intermittent series of profiles of curators and other staff members whose behind-the-scenes (and sometimes in-the-scenes) work helps shape the nature of the museum experience.

When Henry H. Hawley first walked into the Cleveland Museum of Art to start work in 1960, he was 26 years old. The museum had a new director—Sherman Lee—and a large bankroll, thanks to the 1957 bequest of Leonard C. Hanna. The gallery space had recently doubled with a 1958 addition. Energetic youth, an ambitious director, lots of money, and plenty of space: Henry Hawley had all the ingredients to fashion a remarkable career.

“When I arrived,” he recalls, “the only ‘mission’ was Sherman Lee’s interest in Central European sculpture. It came at a very good time because German art could be had relatively inexpensively.” From those beginnings the young curator branched out, helping to build what has become one of the nation’s most distinctive collections of decorative arts and sculpture. On Hawley’s short list of major acquisitions during his tenure are Antonio Canova’s marble sculpture, *Terpsichore*, the flamboyant rococo silver tureen designed by Juste-Aurèle Meissonnier, the hand mirror designed by Felix Bracquemond with a relief fig-

ure by Auguste Rodin, and Carlo Bugatti’s remarkable tea set and table ensemble. For years he also oversaw the growth of the pre-Columbian collection, bringing to the museum, among other things, the large Maya stele.

Today, as curator of Renaissance and later

Western decorative arts and sculpture, Hawley can walk through very few of the galleries of Western art without encountering something he helped bring to the museum. His colleagues affirm that these works of art reflect not merely his art historical expertise, but also his aesthetic sensibility. “One’s taste tends to be evident in whatever area one

collects,” he acknowledges. “The nature of the collection is an influence when deciding whether to pursue a particular object—either it is very similar to something we have or very different. But the aesthetic response must also be there. I’m interested in information about a work of art, about who made it, who owned it—but it’s not a factor that determines whether or not I want to buy it.”

When Hawley was in school, the study of decorative arts—furniture, silver, ceramics, and

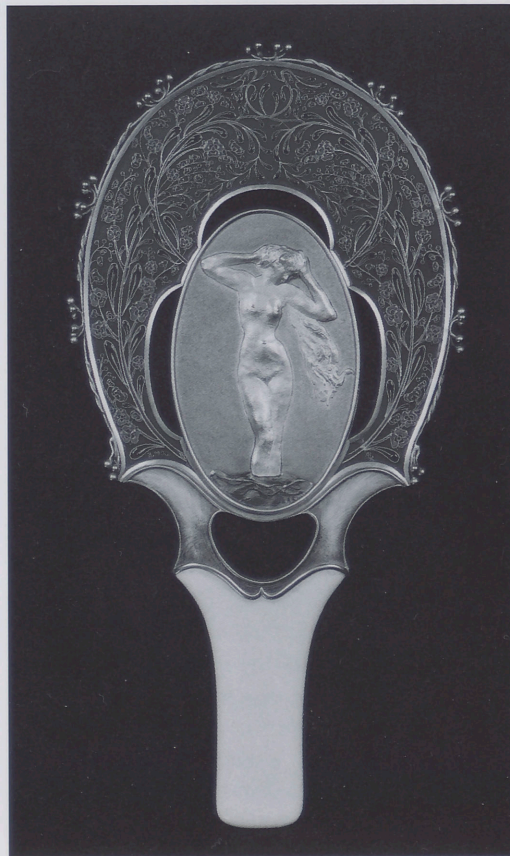
Silver tureen from 1735–38, designed by Meissonnier (Leonard C. Hanna Jr. Fund 1977.182)



Canova’s Terpsichore, from 1816 (Leonard C. Hanna Jr. Fund 1968.212)



Gold, enamel, and ivory hand mirror from 1900, designed by Bracquemond, with relief by Rodin (Gift of Ralph King, by Exchange 1978.43)





so on—was not common. After graduating from Stanford, he earned a master's degree in baroque art from Harvard University, then went on to earn the only advanced decorative arts degree offered in the United States at that time, through the Winterthur program at the University of Delaware. To Hawley, part of the appeal of a decorative arts object is that it "can reflect in perhaps a more personal way the circumstances of an individual for whom it was created." One reason the museum intersperses decorative works throughout the galleries, rather than gathering them all into a special area, is that these objects can help establish a richer context for the other works around them—and vice versa. But the decorative arts do present certain challenges.

"The materials are not as easily organized into exhibitions as other media, and they might not often have any great popular appeal," says Hawley. "But this summer's *Bugatti* show definitely will." The idea for the exhibition was born in the 1970s. "I was unable to persuade Sherman Lee to do it," says Hawley. "And I was unable to persuade Evan Turner to do it." Now the wait is over. *Bugatti*, opening July 18, is the first American exhibition to celebrate three generations of Italy's illustrious Bugatti family,

makers of everything from racing cars and furniture to bronze sculpture and silver.

Hawley draws a distinction between what he sees as a curator's role in acquiring works—a role in which personal conviction, not public recognition, is of paramount importance—and a museum's role in developing exhibitions for the public. "When it comes to exhibitions," he says, "I think the Cleveland Museum of Art is a particular museum in a particular geographical place, at a particular time. There are some very fine exhibitions that might succeed in some places but not others. They need either broad appeal, or if they do not have that, a small but fervent audience."

Is it possible to increase "fervor" in the general audience? "One would hope it could be accomplished," says Hawley. "But it takes a lot of time. It has to do with education, starting in childhood." For nearly 40 years, the eye of Henry Hawley has provided visitors to our museum just such an education. This summer's *Bugatti* exhibition stands as a fitting expression of the adventurous but uncompromising sensibility of one of America's most distinguished curators.

■ Gregory M. Donley, Magazine Staff



Urban Archaeology

Luminous light, intense local color, and shiny, reflective surfaces define the elaborate construction site depicted in Quartier du Ponant, Paris 15 from 1996 (Cibachrome print, 131.7 x 105.9 cm, John L. Severance Fund 1998.156).

Over the past five years, photographer Stéphane Couturier has created a remarkable series titled “Urban Archeology,” from which eight prints go on exhibit at the museum next month. Luminous color photographs highlight the architecture of European cities—primarily Paris (his home), Dresden, and Berlin. In fact, Couturier has been photographing European cities for more than 20 of his 41 years, attracted to places that are in the midst of change. Like an archeologist, he painstakingly searches the cities for multilayered urban tapestries created by demolition crews, then transformed by new construction. The places he has recorded, Couturier says, exist between the past and the future. “Some parts are sliding away and dying, others are flourishing and growing. I look at the city as an evolving organism.”

Like any curious passerby, Couturier is fascinated by large construction sites. His viewing, however, is not limited to a small porthole sliced out of a construction wall. Instead, he searches for visually complex sites exhibiting dynamic vertical and horizontal lines and brilliant effects of light and indigenous color. His subject matter is purposely devoid of obvious hierarchy, and the photographs’ various elements—structure, materials, colors—are given equal prominence. Although dispersed throughout the composition, details or fragments still refer to an identifiable whole.

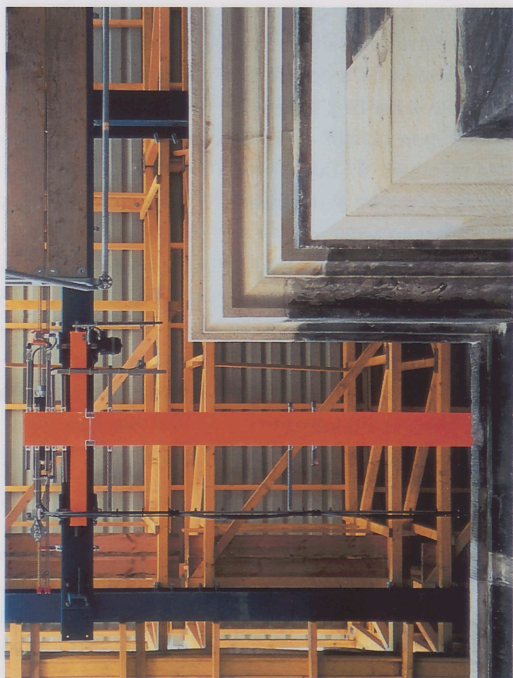
After choosing an unobstructed vantage point, Couturier aims his 4 x 5-inch view camera on the site. He prefers moments of little or no activity, patiently waits for the perfect moment of light, then takes one or two pictures. Through inventive framing and by capturing subtleties of texture and color, Couturier creates startling new compositions. His crisp transparencies are made into monumental 40 x 50-inch Cibachrome prints with the assistance of a lab technician.

Upon viewing the images from this body of work, one is struck by the vast array of visual information contained in Couturier’s precisely composed pictures. The camera’s lens is set at a very small aperture to increase the depth of field, producing an even focus of objects from foreground to background. Thus, each photograph’s various elements—predominately horizontal, vertical, and rectangular shapes—appear flattened against the picture plane, adding ambiguity to the compositional space. By zooming in on a concrete wall or network of steel girders, Couturier produces intriguing abstractions. Balance and harmony arise from the sites’ disparate components and clutter due to thoughtful cropping and awareness of unifying factors such as similar colors or shapes. Couturier’s pictures of mesmerizing detail and subject matter capture layers of human effort and life.

■ Tom E. Hinson, Curator of Contemporary Art and Photography

STÉPHANE
COUTURIER
PHOTOGRAPHS:
URBAN
ARCHAEOLOGY
June 5–
August 11

In Frankenkirche, Dresden from 1997 (Cibachrome print, 127.0 x 164.0 cm, courtesy Laurence Miller Gallery, New York), Couturier’s camera lens is aimed upward, turning brightly colored construction equipment into bold graphic forms that appear to occupy unidentifiable space.



The artist’s keen perception of light, hue, texture, and reflection energizes the carefully framed building site in Altmarkt, Dresden from 1997 (Cibachrome print, 163.0 x 127.0 cm, courtesy Laurence Miller Gallery, New York).

Education

Three **Guest Lectures** take place this month. On Wednesday the 12th at 7:00 is an archaeology lecture, *A Revolution in the Roman Glass Industry*, by Marianne Stern, president of the Toledo AIA. Then on Sunday the 16th at 2:00 is *The Measure of All Things: Academy and Academie*, by Abigail Solomon-Godeau from the University of California at Santa Barbara. On Wednesday the 26th at 7:00, Linda Reynolds visits from Florence, Italy, to present *Caravaggio: Evil Genius—Master of Light and Dark*, sponsored by the Print Club of Cleveland.

Thematic Gallery Talks or **Highlights Tours** leave from the main lobby at 1:30 daily. Check the daily listings for specific topics.

On Sunday the 2nd is the final **Hands-on Rivera Workshop**, *Rivera's Art for Children (Arte de Rivera para los Niños)*, 1:30–4:00. The monthly **Family Express**, *Watercraft*, is 3:00–4:30 on Sunday the 16th; make your own personal watercraft inspired by works in the museum. Also on Sunday the 16th is a **Storybook Tour** at 2:30: *The Song of the Yellow Dragon*. Sun-Hee Choi's monthly **All-day Drawing Workshop** is 10:30–4:00 on Saturday the 8th; \$20 for CMA members, \$40 for non-members; includes materials and parking. Call ext. 461 to register by the Friday before (have your membership number handy). A new **Video** title begins each Sunday. For information about **Teachers Workshops** call ext. 469.



1 Saturday

Basic Parade Workshop 1:30–4:30

Artists help you make masks, costumes, floats, and giant puppets using papier-mâché, cloth, and recycled materials. A workshop pass (\$20/individuals, \$50/families) lets you attend any basic workshop. Kids under 15 must register and attend with someone older. Fees include parade entry. Register during workshops. Call ext. 483 with questions

Highlights Tour 1:30 *CMA Favorites*

2 Sunday

Basic Parade Workshop 1:30–4:30

Fee. See May 1

Gallery Talk 1:30 *Renaissance and Mannerist Art*. Shannon Masterson

Hands-on Workshop 1:30–4:00

Rivera's Art for Children (Arte de Rivera para los Niños). Free, drop-in family workshops for all ages. Projects based on Mexican designs and mural projects

Film 2:00 *The Decalogue, Parts 1 & 2* (Poland, 1988, color, subtitles, 110 min.) directed by Krzysztof Kieslowski, with Maja Komorowska and Krystyna Janda. Films based on the first two of the Ten Commandments ("Thou shalt have no other God but Me," "Thou shalt not take the Lord's name in vain"). *Part 1*: A professor lets his son go skating after determining scientifically that the ice is safe. *Part 2*: A woman asks a doctor if her ailing husband will live (she's pregnant with another man's child). Repeats May 5. \$4 CMA members, \$7 others

Early Music 2:30, in the interior garden court. *Oberlin Collegium Musicum* Oberlin musicologist Steven Plank leads one of the great American choirs in a performance of Spanish music from the Golden Age, including Francisco Guerrero's *Missa Sancta et Immaculata* and Cristobal de Morales's *O sacrum convivium*, and plainsong interpolations

Trideca Society Lecture 2:00 *Progressive Design in European and American Carpets, Late 19th–Early 20th Century*. Sarah Sherrill. Trideca members admitted free; guests \$10

4 Tuesday

Highlights Tour 1:30 *CMA Favorites*

5 Wednesday

Gallery Talk 1:30 *Renaissance and Mannerist Art*. Shannon Masterson

Film 7:00 *The Decalogue, Parts 1 & 2*. Fee. See May 2

6 Thursday

First Thursday Curatorial consultation for members only, by appointment

Highlights Tour 1:30 *CMA Favorites*

Concert 3:30 in the garden court. *Noriko Fujii*, soprano, and *Ellen Craig*, viola. Works by Masumoto, J. S. Bach, and Diamond

7 Friday

Highlights Tour 1:30 *CMA Favorites*

Basic Parade Workshop 6:00–9:00

Fee. See May 1

Film 7:00 *The Decalogue, Parts 3 & 4* (Poland, 1988, color, subtitles, 111 min.) directed by Krzysztof Kieslowski, with Daniel Olbrychski. Films based on two of the Ten Commandments ("Honor the Sabbath," "Honor thy father and mother"). *Part 3*: A married cabbie drives an old flame around Warsaw to find her missing husband during the wee hours of Christmas morning. *Part 4*: An actress experiences some unsettling revelations about her widowed father. Repeats May 9. \$4 CMA members, \$7 others

8 Saturday

Parade Workshop 10:00–12:30 *Batik*. Individuals \$20 with pass (see May 1). Up to one square yard of fabric included; additional fabric at cost

All-day Drawing Workshop 10:30–4:00. Intensive class for beginning to advanced students led by Sun-Hee Choi. The \$20 members fee (\$40 for non-members) includes materials and parking. Call ext. 461 by the 7th to register

Basic Parade Workshop 1:30–4:30. Fee. See May 1

Highlights Tour 1:30 *CMA Favorites*

9 Sunday

Basic Parade Workshop 1:30–4:30. Fee. See May 1

Gallery Talk 1:30 *Mexican Prints from the Collection of Reba and Dave Williams*. Saundy Stemen

Film 2:00 *The Decalogue, Parts 3 & 4*. Fee. See May 7

Music

An **Early Music** concert takes place Sunday the 2nd at 2:30 in the interior garden court with the *Oberlin Collegium Musicum* led by musicologist *Steven Plank* in a performance of Spanish music.

On Thursday the 6th at 3:30 in the garden court is a **Recital** with *Noriko Fujii*, soprano, and *Ellen Craig*, viola. And the final event of the 1999 **AKI New Music Festival** takes place Sunday the 23rd at 2:30 with a lecture by composer *Marc-André Dalbavie*.

Free admission, unless otherwise indicated. Complete program details appear in the daily listings. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, call ext. 282.

The Kronos Quartet (William Wegman photos).



The 1999–2000 **Gala Music Series** will bring superb musicians on Wednesday evenings from fall through spring: *The Ying String Quartet* with clarinetist *Eli Eban*; *The Meridian Arts Ensemble*; *The Clerks' Group*; pianist *Minoru Nojima*; violinist *Leonidas Kavakos*; *The Artis Quartet*; pianist *William Bolcom* with mezzo-soprano *Joan Morris*; *The Bottom Line*; and the *Kronos String Quartet* are among those who will appear during the season. Watch your mailbox.

11 Tuesday

Highlights Tour 1:30 *CMA Favorites*

12 Wednesday

Gallery Talk 1:30 *Mexican Prints from the Collection of Reba and Dave Williams*. Saundy Stemen

Film 7:00 *The Decalogue, Parts 5 & 6* (Poland, 1988, color, subtitles, 115 min.) directed by Krzysztof Kieslowski. Two films based on two of the Ten Commandments ("Thou shalt not kill," "Thou shalt not commit adultery"). *Part 5*: Methodical depiction of two killings: one by a young thug, the other by the state. *Part 6*: A young voyeur obsessively loves an older woman he spies on across the way. These are the two best-known segments of *The Decalogue*, and were expanded into the award-winning features *A Short Film About Killing* and *A Short Film About Love*. Repeats May 16. \$4 CMA members, \$7 others

Archaeology Lecture 7:00 *A Revolution in the Roman Glass Industry*. Marianne Stern, president, Toledo AIA

13 Thursday

Highlights Tour 1:30 *CMA Favorites*

14 Friday

Highlights Tour 1:30 *CMA Favorites*
Basic Parade Workshop 6:00–9:00
Fee. See May 1

Film 7:00 *The Decalogue, Parts 7 & 8* (Poland, 1988, color, subtitles, 110 min.) directed by Krzysztof Kieslowski. Two films based on two of the Ten Commandments ("Thou shalt not steal," "Thou shalt not bear false witness"). *Part 7*: Two women in the same family vie for the care of a five-year-old girl in a tale about the usurpation of motherhood. *Part 8*: An elderly Polish ethics professor is forced to reexamine her conduct during the Holocaust. Repeats May 23. \$4 CMA members, \$7 others

15 Saturday

Parade Workshop 10:00–12:30 *Batik*.
Fee. See May 8

Basic Parade Workshop 1:30–4:30
Fee. See May 1

Highlights Tour 1:30 *CMA Favorites*

Parade Workshop 1:30–4:30

Stiltwalking. Try walking on stilts—Canadian parade artists Brad Harley, Ezra Houser, and Rick Simon show you how. Free to all, priority to passholders; children must be at least 10 years old. Also Sunday, May 16, 1:30–4:30. Passholders without stilts may order them during stilt weekend: \$25 (yours to keep after safety training)

16 Sunday

Basic Parade Workshop 1:30–4:30
Fee. See May 1

Gallery Talk 1:30 *Chinese Painting*. Lisa Robertson

Parade Workshop 1:30–4:30
Stiltwalking. See May 15

Film 2:00 *The Decalogue, Parts 5 & 6*.
Fee. See May 12

Guest Lecture 2:00 *The Measure of All Things: Academy and Academie*. Abigail Solomon-Godeau, Department of Art History and Architecture, University of California at Santa Barbara. Complements the Restout exhibition

Storybook Tour 2:30 *The Song of the Yellow Dragon*. Anita Peeples

Family Express 3:00–4:30 *Watercraft*. Cruise the galleries for lakes, rivers, and oceans. Spend the afternoon adrift in a wearable boat of your own creation—and you can float your boat at Parade the Circle. Free, all-ages, drop-in workshop; no registration required

18 Tuesday

Highlights Tour 1:30 *CMA Favorites*



Parade the Circle Celebration Is June 12

This free community arts event is presented annually by the museum and University Circle Incorporated. For six weeks prior to parade day, participants create their own costumes, masks, and floats at Cleveland Museum of Art public workshops or their own locations. No written words, logos, motorized vehicles (except wheelchairs), or live animals are allowed in the parade. Celebration day festivities include entertainment and hands-on activities.

This year's theme is *Ramé Rasa*. "*Ramé*" is a Balinese word for the bustling social environment that is created when the community works together on a project. "*Rasa*" is a Sanskrit word that refers to the powerful emotional resonance that can happen when a person experiences a work of art. Together they make *Ramé Rasa*, which means all of the above.

Join the parade for \$2 per person; to be listed in the printed program, register by Sunday, May 23. An overview of parade workshops appears at right; complete details are in the daily listings.

Public Workshops

Create your parade entry. A workshop pass (individuals \$20, families \$50) entitles you to attend basic workshops and more. Workshops are open to all ages; children under 15 must register and attend with someone older. Registration fees include parade entry. Group rates and scholarship assistance are available. The parade is sponsored by Metropolitan Bank and Trust with generous support from the George Gund Foundation and the Ohio Arts Council. For questions or to register for the parade or workshops, call ext. 483 or stop in during any workshop.

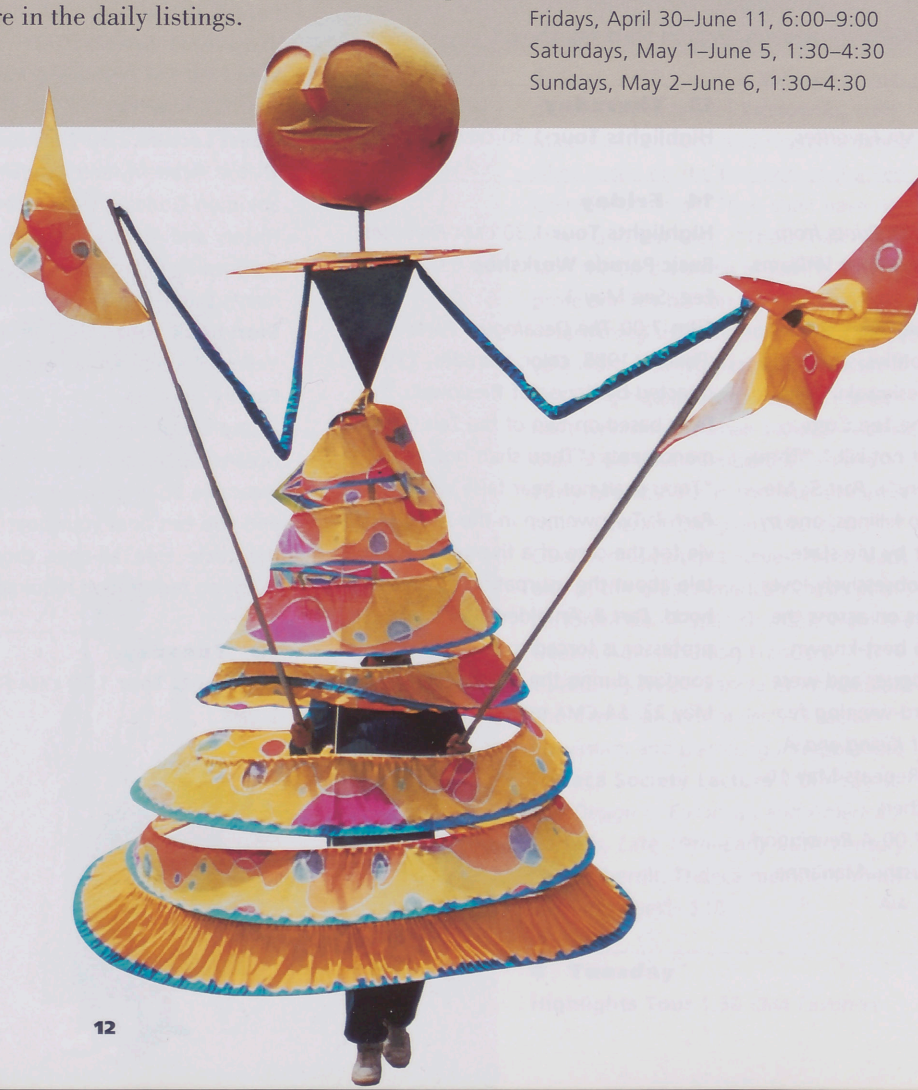
Basic Workshops

Artists help you make masks, costumes, floats, and giant puppets.
Fridays, April 30–June 11, 6:00–9:00
Saturdays, May 1–June 5, 1:30–4:30
Sundays, May 2–June 6, 1:30–4:30

Special Focus Workshops

Batik. Batik your own parade costume or banner. Saturdays, May 8–June 5, 10:00–12:30. Individuals \$20 with pass.
Stiltwalking Weekend. Free to all, priority to pass holders. Saturday, May 15, 1:30–4:30, and Sunday, May 16, 1:30–4:30. Passholders without stilts may order them during stilt weekend (\$25).
Stiltdancing for Paraders. Saturdays, May 22–June 5, 10:00–12:30 and 1:30–4:30. Free with workshop pass.
Instrument Making. Craig Woodson helps you make musical instruments. Wednesday, June 9, 6:30–8:30; Friday, June 11, 6:30–8:30. Free with workshop pass.

Volunteers are still needed to help with tasks on parade day and before. Refer to the insert that was in the April magazine or call Liz Pim at ext. 593.



19 Wednesday

Gallery Talk 1:30 *Drawn to the Body: The Human Figure and the Graphic Arts, 1500–1900*. Nancy Prudic

Silent Films with Live Music 7:30 Phillip Johnston's *Transparent Quartet: The Méliès Project* (France, 1902–1908, b&w, silent, approx. 65 min.) directed by Georges Méliès. Phillip Johnston has been called "the H. G. Wells of the jazz world" by *Rolling Stone Press* and "one of modern music's most versatile writers" by *Billboard*. Tonight this New York bandleader, arranger, and composer brings his Transparent Quartet to Cleveland to accompany a program of early silent "trick films" by the cinema's first fantasist, Georges Méliès. Méliès (1861–1938) bridged the worlds of 19th-century theater and 20th-century cinema. Combining photography and optical effects with elaborately designed backdrops and costumes, he was able to conjure up unknown worlds and transport his actors

Film

The Decalogue

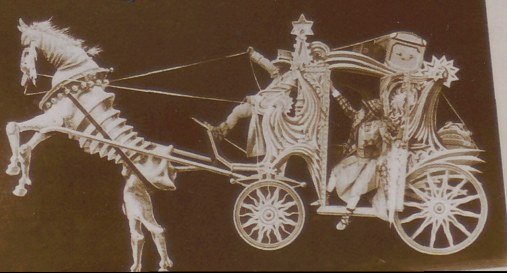
The Decalogue is one of the landmarks of contemporary cinema. Made for Polish television in 1988, the ten-part series skyrocketed its director, Krzysztof Kieslowski (who died in 1996) to international fame. Yet few Americans have ever seen *The Decalogue*, despite its worldwide acclaim. It was never released commercially in the U.S. and is unavailable on video, so its rare engagement at the museum this month is a don't-miss event. *The Decalogue* is a series of ten one-hour films, each based on one of the Ten Commandments. All are set in the same contemporary Warsaw apartment block, where complicated characters test the modern relevance of these age-old precepts. We present the ten movies in five separate programs, each of which will be



The Decalogue, part 2.

and enjoy each movie independently, but the effect of all ten is stunning. Because of the high costs of importing and licensing this series, individual tickets to each program are \$4 CMA members, \$7 non-members. Advance tickets available. "Thou shalt not miss it." —*Time*

Another must-see special event is on Wednesday the 19th: a program of **Silent Films with Live Music** at 7:30. Phillip Johnston's *Transparent Quartet* offers *The Méliès Project*, combining classic early animated films by Georges Méliès with live musical accompaniment. The program recently sold out two shows at Lincoln Center. \$6 CMA members and kids 12 & under, \$10 others.



and viewers there. Johnston's eclectic music—piano, saxophone, bass, and vibraphone—evokes everything from ragtime to Debussy. This program includes seven films: *The Melomaniac*, *The Mermaid*, *The Damnation of Faust*, *A Trip to the Moon*, *Hydrotherapie Fantastique* (*The Doctor's Secret*), *Merry Frolics of Satan*, and *The Impossible Voyage*. It recently sold out two shows at Lincoln Center. \$6 CMA members and kids 12 & under, \$10 others

20 Thursday

Highlights Tour 1:30 CMA Favorites

21 Friday

Basic Parade Workshop 6:00–9:00

Fee. See May 1

Highlights Tour 1:30 CMA Favorites

22 Saturday

Parade Workshop 10:00–12:30

Stilt dancing for Paraders. Pedro Adorno and Ezra Houser teach stilt safety, tying, and the art of dancing on stilts. Free with workshop pass. Repeats 1:30–4:30

Basic Parade Workshop 1:30–4:30

Fee. See May 1

Parade Workshop 1:30–4:30

Stilt dancing for Paraders. See 10:00

Highlights Tour 1:30 CMA Favorites

Parade Workshop 10:00–12:30 *Batik*.

Fee. See May 8

23 Sunday

Basic Parade Workshop 1:30–4:30

Fee. See May 1

Gallery Talk 1:30 *Drawn to the Body:*

The Human Figure and the Graphic Arts, 1500–1900. Nancy Prudic

Film 2:00 *The Decalogue*, Parts 7 & 8.

Fee. See May 14

Lecture 2:30 Marc-André Dalbavie, lecturer/composer. The new Cleveland Orchestra composition fellow talks about the relationship between music and the visual arts and his plans for his upcoming collaboration with the Cleveland Orchestra

Phillip Johnston (with horn) and his *Transparent Quartet* accompany a program of silent "trick" films from 1902–1908 by Georges Méliès.

25 Tuesday

Highlights Tour 1:30 CMA Favorites

26 Wednesday

Gallery Talk 1:30 *From Outer Space to Inner Space: Spatial Relationships in Modern Art*. Kate Hoffmeyer

Guest Lecture 7:00 *Caravaggio: Evil Genius—Master of Light and Dark*. Linda Reynolds, professor of art history, Florence, Italy. Sponsored by the Print Club of Cleveland. Reception follows

Film 7:00 *The Decalogue*, Parts 9 & 10 (Poland, 1988, color, subtitles, 115 min.)

directed by Krzysztof Kieslowski, with Zbigniew Zamachowski. Two films based on two of the Ten Commandments ("Thou shalt not covet thy neighbor's wife," "Thou shalt not covet thy neighbor's goods"). *Part 9*: An impotent doctor spies on his wife to make sure that she is remaining faithful to him. *Part 10*: A black comedy about an inherited stamp collection that upsets the lives of two impoverished brothers. Repeats May 30. \$4 CMA members, \$7 others

27 Thursday

Highlights Tour 1:30 CMA Favorites

28 Friday

Highlights Tour 1:30 CMA Favorites

Parade Workshop 10:00–12:30 *Batik*.

Fee. See May 8

29 Saturday

Parade Workshop 10:00–12:30 *Batik*.

Fee. See May 8

Workshop 10:00–12:30 *Stilt dancing for Paraders*. See May 22. Repeats 1:30–4:30

Basic Parade Workshop 1:30–4:30

Fee. See May 1

Highlights Tour 1:30 CMA Favorites

Parade Workshop 1:30–4:30

Stilt dancing for Paraders. See May 22.

30 Sunday

Basic Parade Workshop 1:30–4:30

Fee. See May 1

Gallery Talk 1:30 *From Outer Space to Inner Space: Spatial Relationships in Modern Art*. Kate Hoffmeyer

Film 2:00 *The Decalogue*, Parts 9 & 10.

Fee. See May 26

To New Members

There is an amazing amount to learn at the Cleveland Museum of Art. To help you get the most out of your museum experience, we offer quarterly new members orientations—and we periodically run this column.

The museum owns more than 34,000 original works of art. What you see on view at any given time is only a portion of the collection. Many works of art are climate-sensitive and must be kept for most of the time in dark, humidity-controlled storage to preserve them for future generations. We also lend works to other institutions, and we periodically remove works from display for treatment in our conservation labs. Typically, a few hundred new works are acquired every year; we display highlights of these acquisitions in gallery 103.

Accession numbers appear at the end of gallery labels and on captions for illustrations. They refer to the year in which that work of art was acquired (or accessioned) by the museum. For instance, the work below, numbered 1999.1, was the first work acquired in the year 1999. Just before the accession number is a **credit line**, which indicates how the work came into the collection—by gift or purchase. Even though some works of art share titles, change titles, or have no titles, each work in the museum has a unique accession number, so if you ever have a question about a certain work, make sure to have that number handy.

The galleries of Western art are arranged chronologically. If you start in gallery 201 (top of the stairs near the Museum Store), you can either go forward in time from the ancient Near Eastern works in gallery 202 and move clockwise through the museum, or turn right into gallery 243 and go back in time counterclockwise starting with contemporary art. The Asian and pre-Columbian galleries, located on the first and lower levels, have their own thematic organization.

Free maps of the galleries, available at kiosks throughout the building, describe generally what art is where and locate various facilities.

Highlights tours or gallery talks are offered free at 1:30 every day, plus other times. Gather in

the main lobby; an education instructor leads a 30- to 40-minute tour, pointing out famous works or concentrating on one particular theme. Check your *Members Magazine* or pick up our free monthly *Events* calendar. You can also explore on your own with the **Sight & Sound CD Audio Tour**—it's free for members.

If you ever have questions or comments for us, feel free to call ext. 268 or drop us a note.

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Patron Sponsor, Collectors Circle, and Founders Society members represent the highest levels of annual unrestricted support. Their leadership and dedication are crucial to our mission. We are grateful to these donors for their consistent and generous gifts to the museum.

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Monet at Buffalo

This summer the Albright-Knox Art Gallery in Buffalo hosts *Monet at Giverny: Masterpieces from the Musée Marmottan*, May 23 to August 29. The exhibition, sponsored by M&T Bank, includes 22 works Monet created between 1903 and 1926 while living at Giverny. Archival photos and early Monet sketches round out the exhibition; there is a companion show of photographs of present-day Giverny by Elizabeth Murray. Call Fantastix at 888-223-6000 to order tickets; groups of 15 or more call 716-882-8700, ext. 276; for hotel/ticket packages call 888-334-3411.

Three-Figure Plaque, Nigeria, Benin Kingdom, about 1500-1700, cast brass (John L. Severance Fund 1991.1)



Water Lilies and Agapanthus, 1914-17 (Musée Marmottan, Paris). See this and many other of Monet's Giverny pictures in Buffalo this summer.

Bugatti Approaching Fast: Members Get Ready

Bugatti, our unprecedented exhibition celebrating three generations of the illustrious family of designers, opens to the public on July 18. The members party is Saturday night, July 17, with free preview days starting July 13. Tickets to *Bugatti* (free to members) are on sale now. Members can look forward to a number of special events this summer.

Friday, July 16

New Member Orientation, 6:00–7:00, in Gartner Auditorium (while you're here, preview *Bugatti* and have dinner in the café or make reservations for the Oasis Restaurant).

Saturday, July 17

Member Preview Day 10:00–5:00

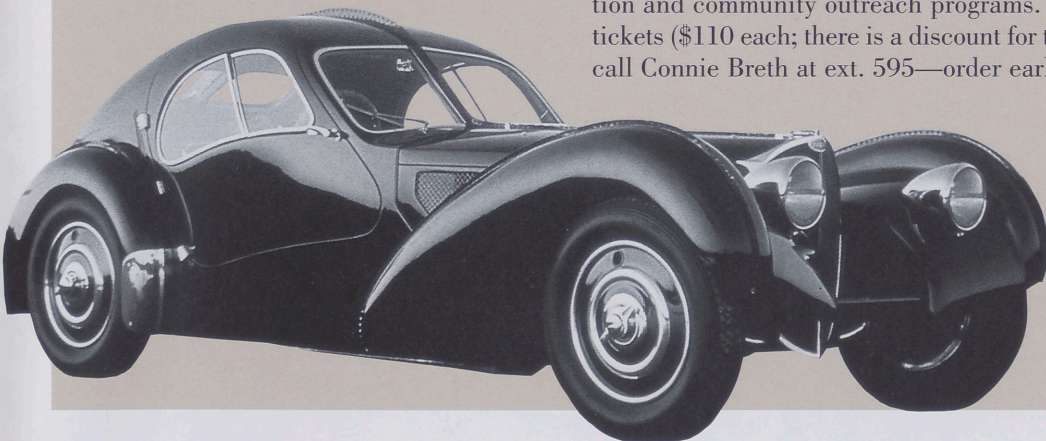
Member Preview Reception 7:00–11:00 (by ticket only; invitations mailed in June)

Wednesday, July 21

New Member Orientation, 6:00–7:00, in Gartner Auditorium (while you're here, see *Bugatti* and have dinner in the café or make reservations for the Oasis Restaurant)

In July, WCLV 95.5 FM will conduct a **Live Broadcast** for museum membership.

On **September 18**, from 6:30 to midnight, the Young Friends will host the *Bugatti Ball*, a gala benefit for the museum's education and community outreach programs. For tickets (\$110 each; there is a discount for two) call Connie Breth at ext. 595—order early!



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The museum is also the recipient of a General Operating Support grant from the Institute of Museum and Library Services, a federal agency. IMLS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

Above: *Bugatti Atlantic, 1938*, by Ettore and Jean Bugatti. Loaned to the exhibition by Ralph Lauren

Last Days of Rivera

Diego Rivera: Art and Revolution closes on May 2, so don't miss your chance to see this exhibition which boldly recasts an important era in 20th-century art in the light of new scholarship about Mexico's larger-than-life artistic hero. The last two weeks are bound to be busiest, so reserve your tickets early.

Diego Rivera is a time-ticketed exhibition. Members can order their free tickets through the ticket center (fee for phone orders). Audio tours are \$3. **Regular Ticket Prices** are \$5 Tuesday–Friday and \$7 Saturday and Sunday, with discounts for students and groups. Children under 6 are free. Bring a friend.

Trideca Lecture

The Trideca Society is sponsoring a lecture titled *Progressive Design in European and American Carpets, Late 19th–Early 20th Century*, by Sarah Sherrill, editor for *Studies in the Decorative Arts* at the Bard Graduate Center in New York City. The talk will be held in the recital hall at 2:00 on Sunday the 2nd. Members of the Trideca Society are admitted without charge. Guests are welcome to attend for a \$10 fee that may be paid at the door.

Take Note

Members-only Event: on Wednesday, June 16 at 6:00, *Jane Glaubinger* lectures about the exhibition of works from the Israel Museum (June 13–August 29). Stay after to hear pianist *Anton Nel*.

The Textile Art Alliance, a museum affiliate group, is sponsoring two new events this year: a **Quilt Clinic**, Sunday, June 27 and July 11, 2:00–4:00 (call Jan Burgwinkle at 216–321–3968 for information); and a juried fiber exhibition, **Contained Spaces: A Regional Juried Show of Contemporary Fiber Art**, September 5–November 28. For information and an entry form, contact Valerie Sugar, TAA exhibition chair, at 216–595–0743; e-mail: valsugar@aol.com. Entries must be received by June 18.

Circle Sampler Summer Camp:

From See to Sea—A week-long, all-day sampling of ten University Circle institutions. Choose from four sessions: either the week of June 14 or 21 for grades 1–3 or July 19 or 26 for grades 4–6. Call the Museum of Natural History at 216–231–4600, ext. 214, for fees and info.

Members Priority Registration for Summer Museum Art Classes ends Thursday the 20th. Call the ticket center.

Test Your Estate Planning Proficiency

True or False?

- ☐ I would rather let the State of Ohio decide how to distribute my estate than make those decisions myself.
- ☐ I would rather have an outdated estate plan that inadequately expresses my desires than invest the time and energy to bring the documents up to date.
- ☐ I would rather pay estate taxes, if required, than make a deductible bequest to the Cleveland Museum of Art.

If you answered "False" to any of these questions, then attend our **Estate Planning Seminar** on the 19th at 3:30. Call Jackie Anselmo at ext. 151 to reserve your place at our May seminar; it's for members only and it's free. For general estate planning and tax savings information, call Karen Jackson at ext. 585.

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\$1 service fee per ticket for phone orders (\$2 non-members); call 421-7350 or, outside the 216 area code, 1-888-CMA-0033



Mother's Day lilies
in hand-painted silk, and delicate sterling jewelry accented with
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